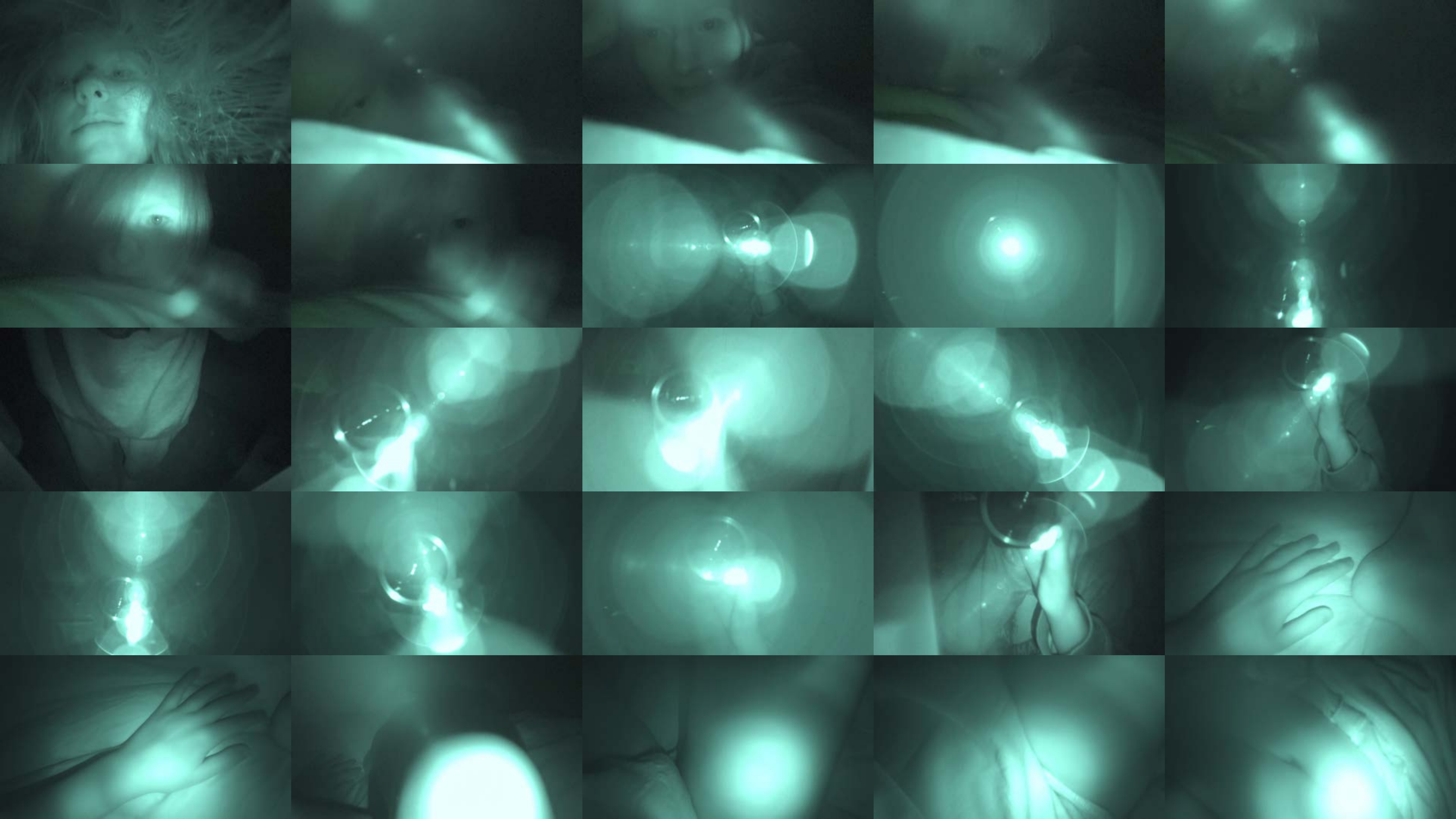




My Hidden House

Marieke de Zwart

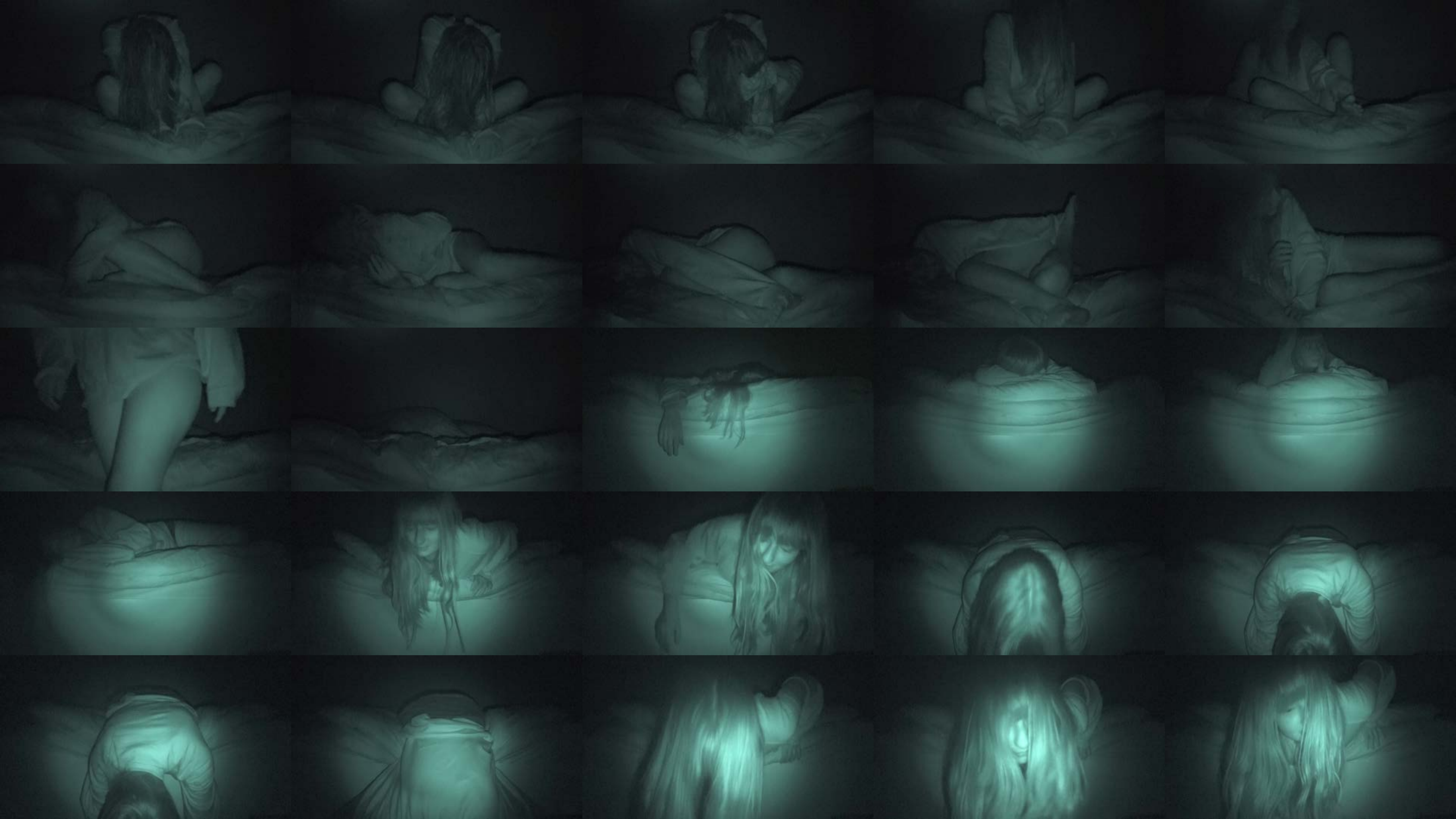
























I'm not there yet..

This project started as an impulse when I experienced insomnia and got bored. Not knowing what to do with myself and the extra time I have because of my insomnia, I decided to film myself with my night vision camera.

When I observed the results and spoke about my findings, I noticed that the criticisms that I named are in a way the narrative of the project. Whenever I finished a recording, I would observe it and criticize it as either real, fake, constructed or vulnerable. On insecure days I would name them ugly or embarrassing.

This is interesting to me because I am the person in the image. The boundaries between the camera, the operator and subject become blurred. While making me aware of an internalized gaze I have in my mind.

Since this is still a work in progress, I decided to collect stills of my recordings as a part of the project. In these I tried to expose invisible stillness, in which I found poses in body movements that I had not noticed before.

A small piece I wrote after observing:

First recording looked very posed it was not good yet, fake. Second recording was more natural already better. I will keep recording until the footage is good enough.

Because I'm not there yet.



look away



close your eyes



stay down eyes closed



down



bite your lip



keep it open up



fingers



no keep going



mold upwards



down



arm over face



hand over mouth



rub mouth





all the hands



go to your eye



yes up



come up



open



hold



soft move



close your eyes



all the hands



go to your eye



yes up



come up



open




hold



soft move



close your eyes



Left, right, up, down, slower, faster, touch
your face, turn your back, look at me, look
away, open your mouth, close it, use your
fingers, no both hands and don't forget:
you're in a close up.

Look at the video was screened at the Eye in Amsterdam
for the Eye Researchlabs program.

This piece was filmed with a night vision camera to
convey a feeling of curiosity and voyeurism. It is not
allowed to see what you see.

The dancer: Inna Kulazhenkova, improvised her own
choreography. The subtitles were added later, creating
a reversed choreography. Her movements had a seductive
feel to them, almost if she was acting them out for
someone else. This was an aspect I wanted to emphasize.

Since the theme of the program was related to nonlinear
narratives, I wanted to disrupt the timeline. Where the
subtitles are directing, there was a disruptive element
needed as well.

That is where the other pair of hands come into play.
They intrude the movements, making it physically harder
for her to pose.

Changing the perspective from seduction to violation.

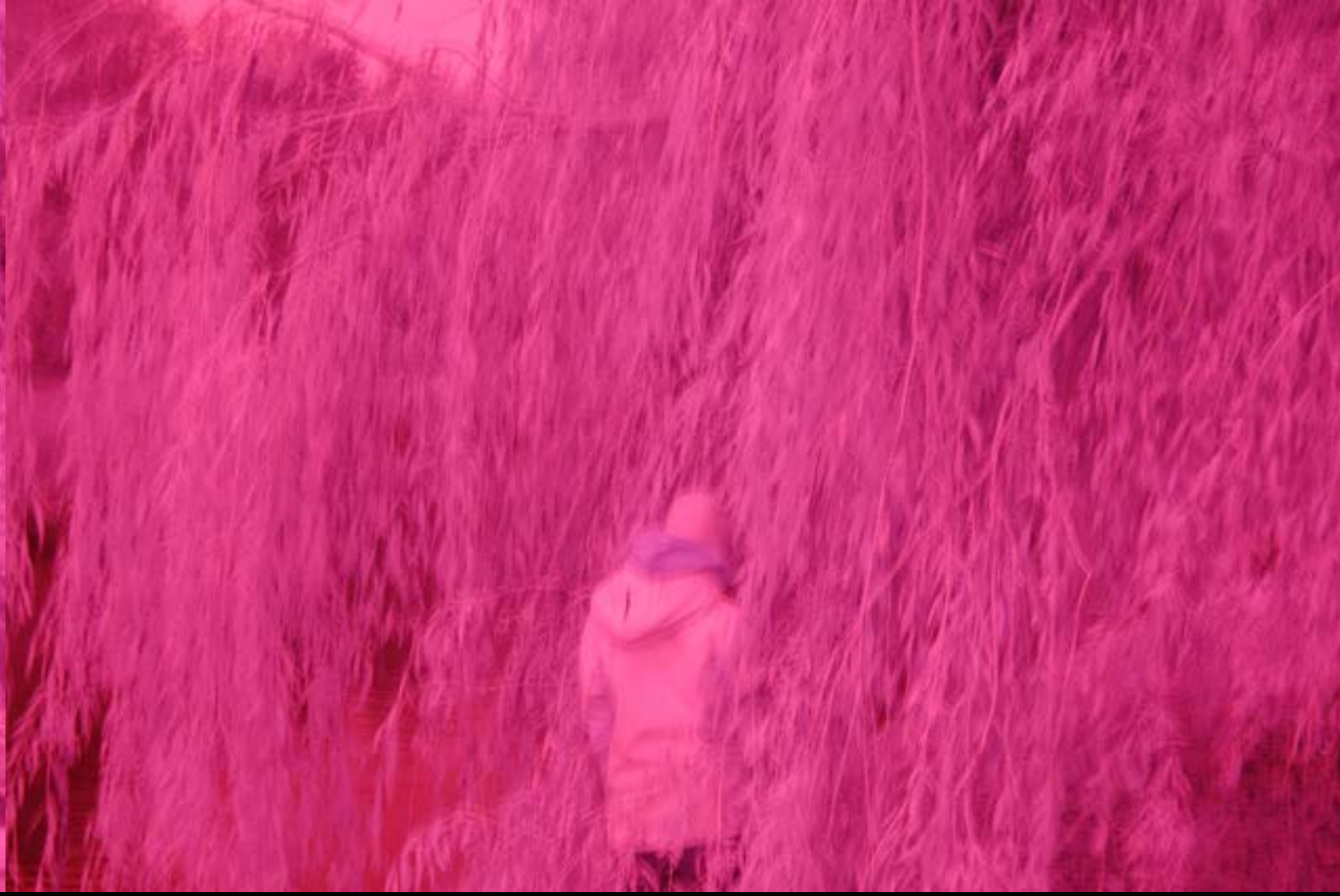
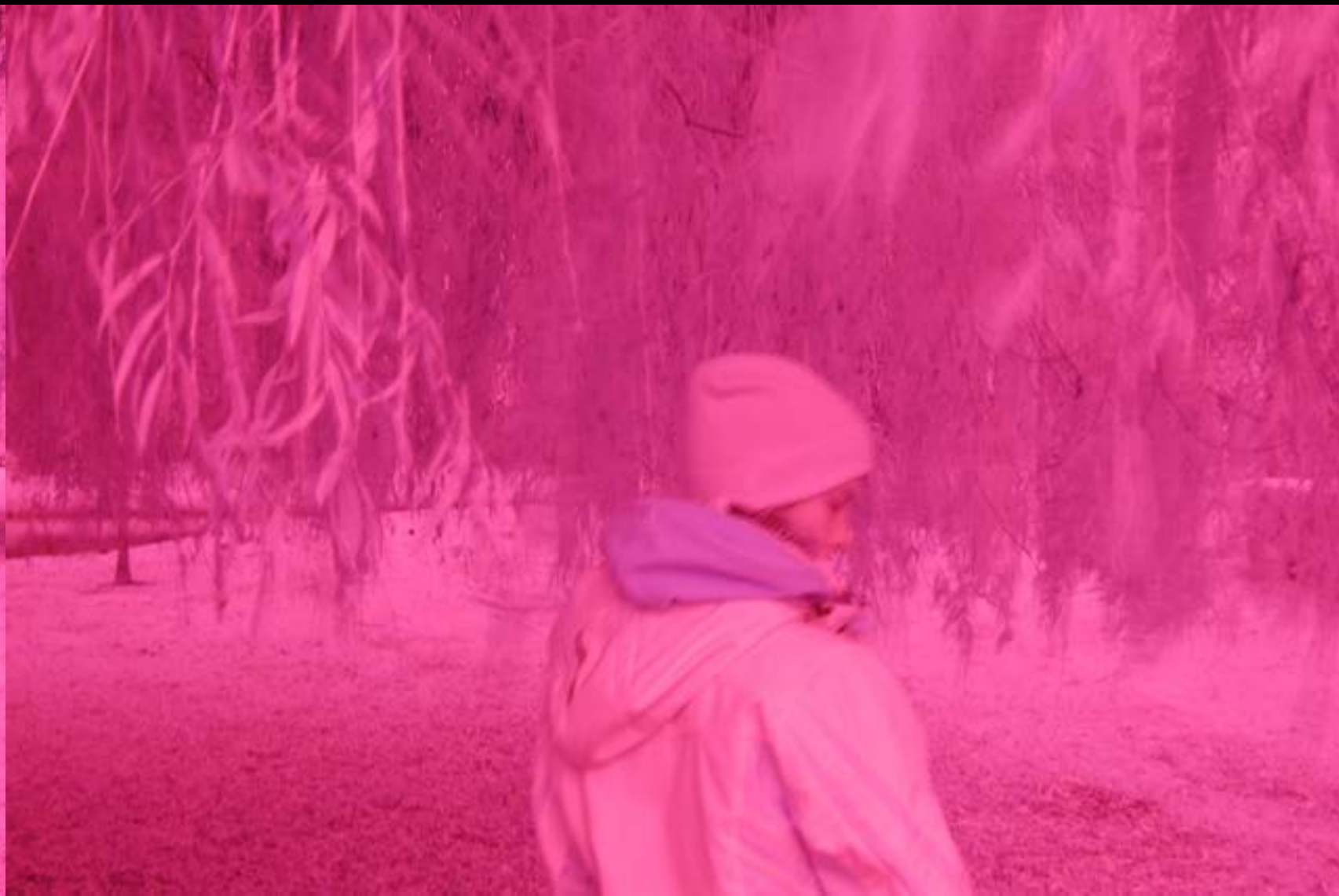
(2018/2019)

<https://www.youtube.com/watch?v=PodOPY2rdhc&t=10s>

Look at the video











Photobook - Infrared

These photos were shot with my Nikon D40 in combination with the Hoya IR 72 filter.

The monochromatic pink tones are the effect of the dark red filter, this in combination with the high aperture and slow shutter speed create these pink/red tones. The photographs are a representation of the infrared spectrum, the filter is only passing light from the very high red edge of the visible spectrum and infrared light. In the photos on the first page I experimented with a slow shutter speed and movement.

Over a period of time I build a collection of infrared images, the ones that stood out the most were digitally shot with an infrared filter. A selection of these images ended up in my photobook all printed on plastic overhead sheets.

I wanted to use plastic because by doing this, all of the images are exposed through each other. Similar to the idea of double exposure, except that in this case all of the 27 pages are connected and translucent.

The photobook exists of images that are printed on plastic sheets, bound by screws. So I can easily take the book apart and add new pages. With this photobook it is necessary that a white paper is used in between the plastic pages, since the translucency can make it difficult to see the (overlayed) images.

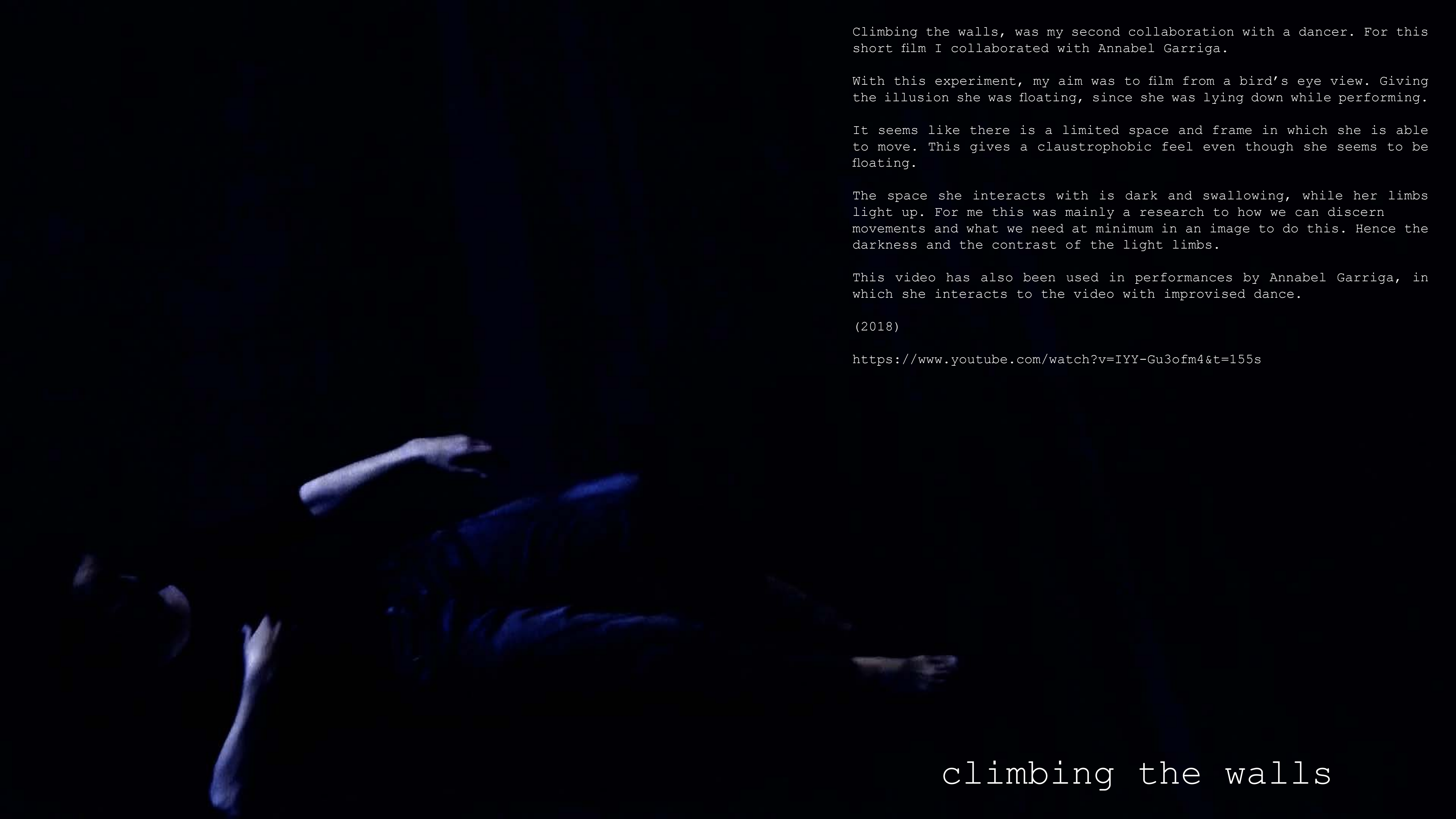
When a person views the photobook, I would like them to unscrew the pages and make their own combination of the images. I chose for this design, because I want to give the viewer freedom in their perception.

It was quite difficult to document the photobook because of the reflective plastic, so the documentation did not do the photobook justice. For the experience of the book, it is important to see it in its physical form.

I quite like the idea of not being able to share my photobook on the web. The book is fragile in its form and now it is also hidden like our thoughts and memories, which were the inspiration for the form of the photobook.

This photobook is related to my research of infrared light, like my night vision videos.





Climbing the walls, was my second collaboration with a dancer. For this short film I collaborated with Annabel Garriga.

With this experiment, my aim was to film from a bird's eye view. Giving the illusion she was floating, since she was lying down while performing.

It seems like there is a limited space and frame in which she is able to move. This gives a claustrophobic feel even though she seems to be floating.

The space she interacts with is dark and swallowing, while her limbs light up. For me this was mainly a research to how we can discern movements and what we need at minimum in an image to do this. Hence the darkness and the contrast of the light limbs.

This video has also been used in performances by Annabel Garriga, in which she interacts to the video with improvised dance.

(2018)

<https://www.youtube.com/watch?v=IYY-Gu3ofm4&t=155s>

climbing the walls

This short film was originally shot as a music video for a musician. It was used for an electronic song called: incessant noise.

At the time when I filmed this, I was still very interested in the movements of dancers, which I can now relate to my obsession for poses.

In a way each movement is a choreographed pose, followed by another pose.

This was my first collaboration with Inna Kulazhenkova, who I would later collaborate with again, for my short: Look at the video.

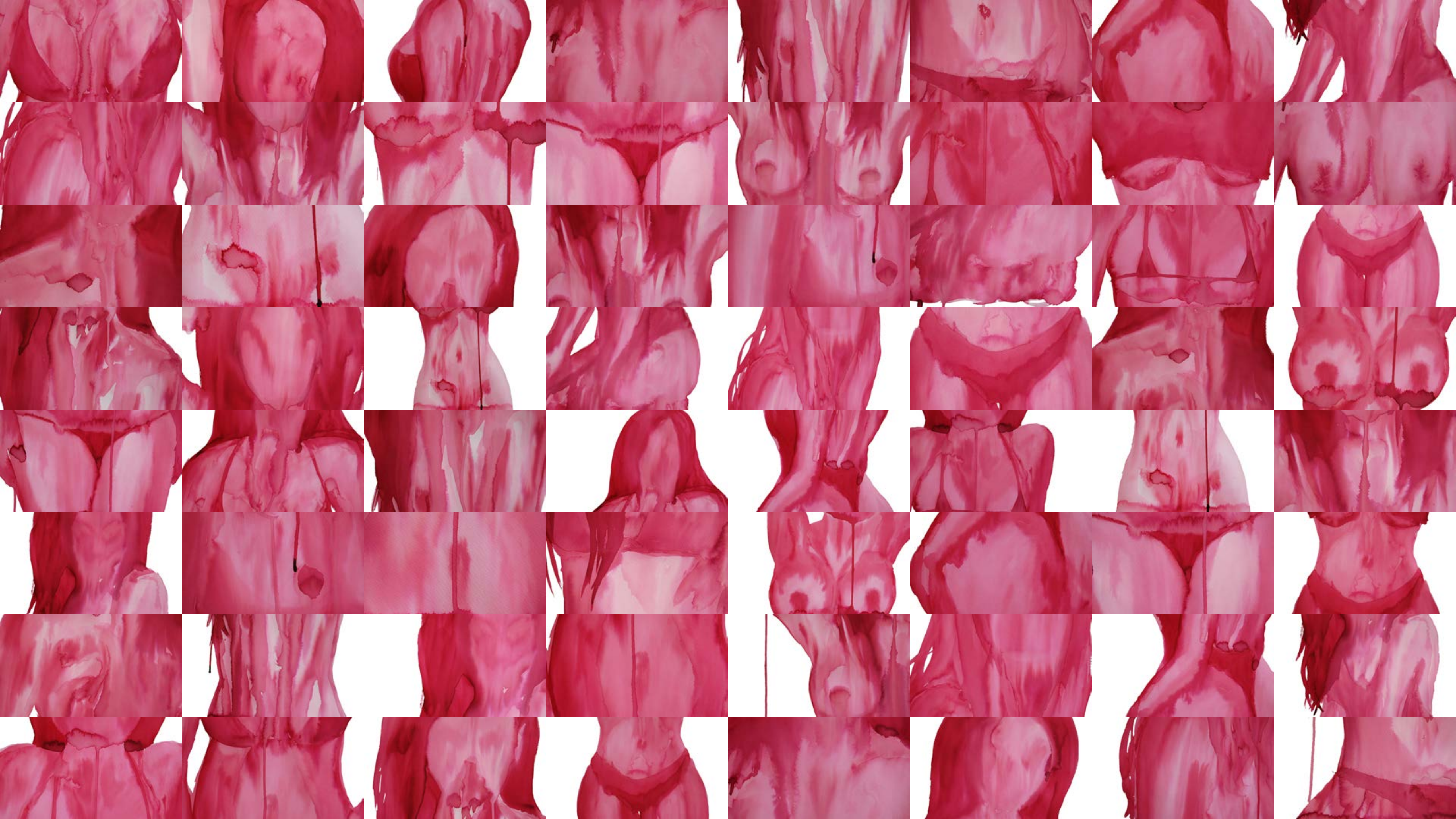
We decided to film in a pool, as we thought her flowing movements would be an interesting combination, with the reflections of water.

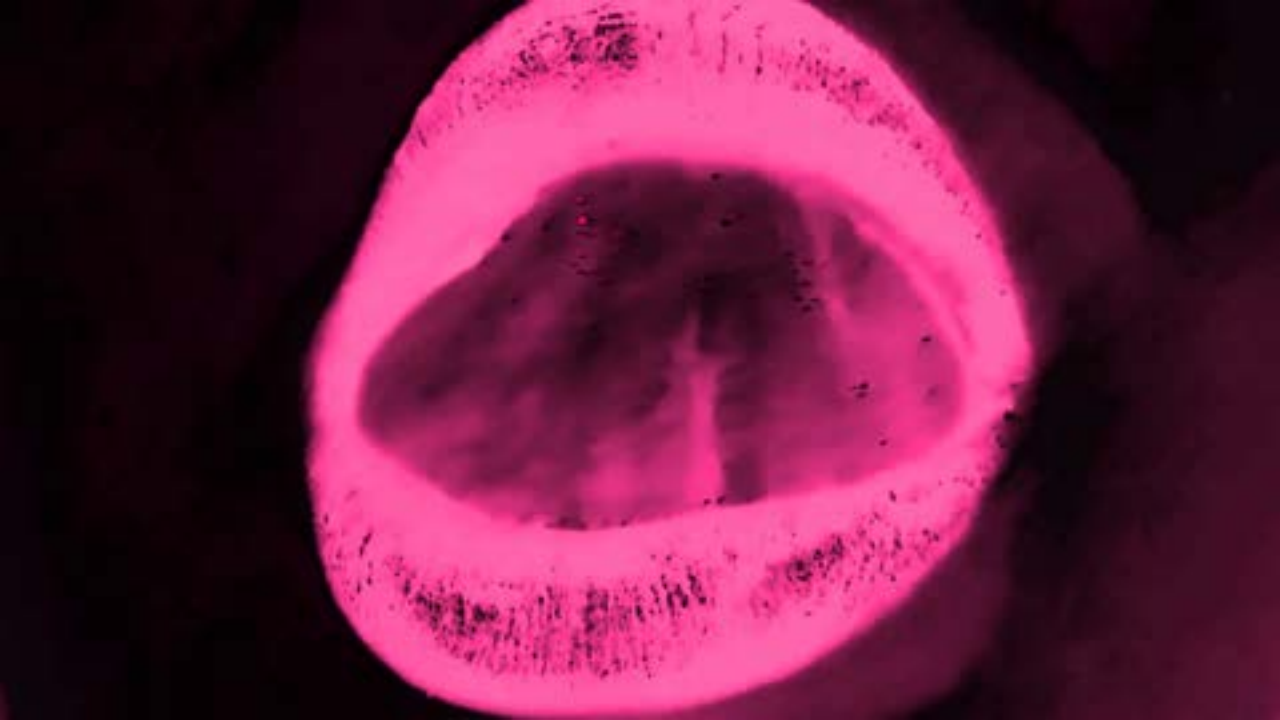
The material was heavily edited afterwards. I used several filters to alter the colors, and made use of double exposure transitions to keep a soft flow.

(2017)

<https://www.youtube.com/watch?v=X0UeCrLq5kw&t=7s>

incessant noise







My Only Duty is Ugly Beauty

My Only Duty is Ugly Beauty, was my graduation project for my Illustration Bachelors and my first short film.

The film starts with pink flashing watercolor paintings from female bodies, a text and then close-ups of heads, mouths, a tongue and much more.

This happens on the beat of far drums, hisses and noise. Everything is red, pink and solarised. The women stare at you and get a personality in the second they look at you.

(2017)

<https://www.youtube.com/watch?v=iOEeQ1wH14w&t=61s>

CONTEXT / IMPORTANT INFLUENCES

For this part I would like to relate my practice to an exhibition and a film that I have seen recently.

The first one was the exhibition; ***Someone is in my house***, which was an exhibition that showed the works of David Lynch, with the focus on his other works as an artist besides his feature films.

The second one was a film; It Follows by David Robert Mitchell.

The exhibition: Someone is in my House, was interesting to me in particular because David Lynch sees himself as an artist that also happens to make films, which is also how I like to view my own practice. His introduction to film was a coincident that happened during his studies at the Art Academy, which was also the case for me. The exhibition included a huge part from his oeuvre including: drawings, paintings, installations, lamps, texts, comics, photo's, short films and music. What was so amazing about this, was that all of his works regardless of the medium were connected, making his practice limitless. It made me view my own line of work from a different perspective. Every expression can be part of a bigger whole and all of these pieces together form their own universe. All of Lynch's pieces are interwoven with dark violence and sexuality. He never lost track of his artistry and always kept painting, even if he was short on time because of his career as a film director.

"I miss painting when I'm not painting", says Lynch in the recent biography: Room to dream.

I think, there couldn't have been a better title for the exhibition then: Someone is in my house. Besides his obvious love for dark suburban settings, it felt like, for a moment I was in his house and had a brief look in his mind. This reminds me of what one of the tutors at my master's program; Ine Lamers once said to me:

"Your own practice is like the house you live in; in a way it has to become your home."

This is so important to me because, when I view my line of work it does feel like it is mine. This is my own space.

The film: ***It Follows***, was one of those films, that I wish I had made.

Known typically as "the STD movie", but when I saw it, I felt it was a terrifying metaphor on the aftermath of sexual assault. Including victim-blaming, trauma and the loss of one's innocence. After the main character "Jay" has sex with her date "Hugh/Jeff", he sedates her with a chloroform rag, and she is infected with a curse that her attacker first carried. A monster will follow her that has a human form, at worst the form of someone you love. If the monster kills Jay, it will haunt its previous victim, before the virus was transmitted to her. It never runs but has a walking pace straight towards its victim and since it has a human form it is very difficult to spot the danger. Jay is now aware that she is never safe and always subjected to a lustful eye, an awareness that follows her where-ever she goes. After going through the disbelief of her peers it becomes clear that no one is really safe from the monster. The other characters in the film slowly empathize with her pain and fear, when they too are confronted with the fact that they are not safe from its violence. They may not see the monster but they are not immune to being affected by it. The film is very strong in pointing out this change in perspective by the use of metaphors. Next to the following monster, the film is full of symbolisms. Mostly using these to commentate on the intense sexual pressure that is put on us from a young age.

All of this while the lack of a clear time period or season already gives the viewer the feeling that something is "off" in this universe. Creating a film that is not just scary but also extremely unsettling. Without the monster, the core story of "It Follows" really doesn't change. Jay's emotional state remains consistent with many accounts of sexual assault victims. What the Horror genre provides is an excuse to externalize many of the reactions that would otherwise be much more muted. This makes sense as the language of cinema relies on character actions and reactions. "It follows" puts the audience in a victim's shoes, with the monster mostly serving to convey Jay's prevailing sense of paranoia, dread and hopelessness.

I named this film in particular, because I would like to make a psychological horror film in the future. When that time comes, I would also make sure that it has a strong underlying message that engages with our society like "It Follows".

